37

DESIGN QUARTERLY

Walker Art Center, Minneapolis 1957

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DESIGN QUARTERLY

ISSUE NUMBER 37, 1957

Introduction page 3
Kaarina Aho page 4
Rut Bryk page 6
Kaj Franck page 8
Saara Hopea page 12
Friedl Kjellberg page 14
Francesca Lindh page 15
Richard Lindh page 15
Toini Muona page 16
Ulla Procope page 17
Kyllikki Salmenhaara page 18
Michael Schilkin page 20
Karl-Heinz Schultz-Köln page 21
Aune Siines page 22
Raija Tuumi page 24
Sakari Vapaavuori page 25
Book Reviews page 26
Product listing page 28

15
CONTEMPORARY
FINNISH
DESIGNERS

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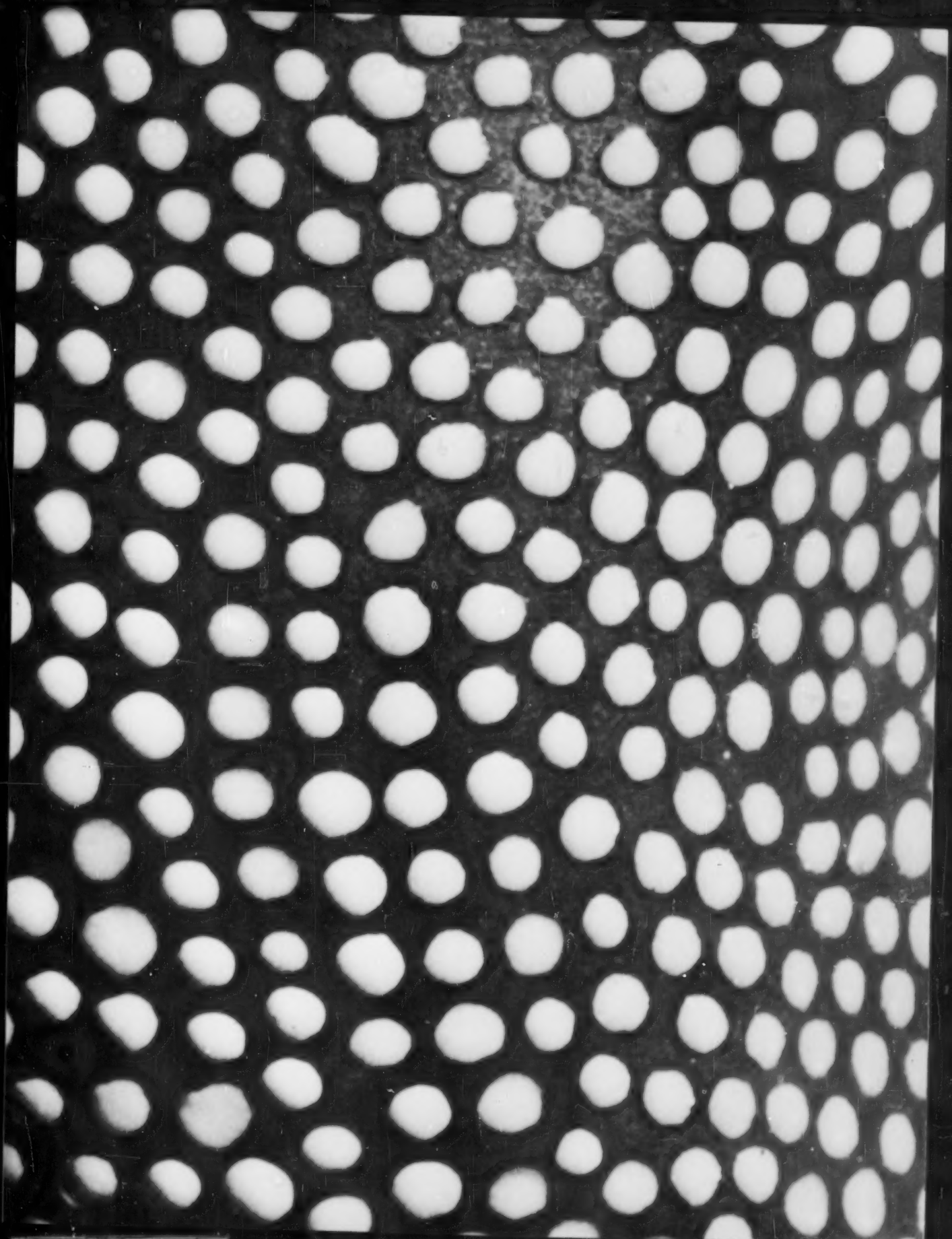
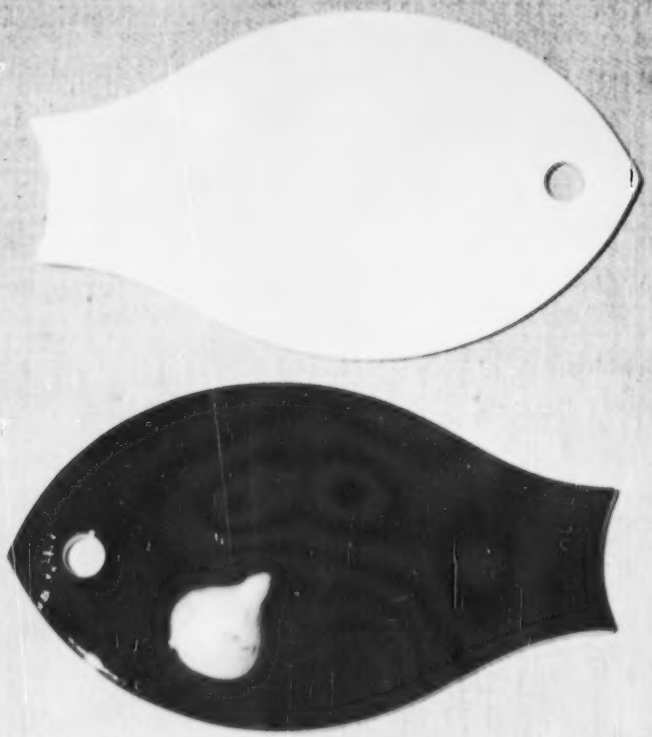


15 CONTEMPORARY FINNISH DESIGNERS

Kaarina Aho
Rut Bryk
Kaj Franck
Saara Hopea
Friedl Kjellberg
Fransesca Mascitti Lindh
Richard Lindh
Toini Muona
Ulla Procope
Kyllikki Salmenhaara
Michael Schilkin
Karl-Heinz Schultz-Köln
Anne Simes
Raija Tuumi
Sakari Vapaavuori

Industrial design in Finland is rooted even more firmly in the handicraft tradition than it is in the other Northern countries. The Finnish industrial designer is, almost without exception, a producing craftsman. He derives incisiveness of concept as well as freshness and validity in his work through constantly working with the materials of his craft. Every designer has a realization of the need for working directly with materials, but not everywhere is it made so practicable and so pleasant. The Arabia factory in Helsinki, one of the largest ceramic producers in the world, creates an environment for their many designers that is humane in scale and quality. Each artist has a light and cheerful studio where he may work in his own way without pressure. Yet each has the stimulation of working with other artists. The design staff of the Notsjö glass factory, a subsidiary of Arabia, also has individual studios in the same building. All designers have laboratories, kilns and other equipment easily available. The results are rewarding. Mass-produced products are creatively conceived and realistically produced because designers have both the full use of factory facilities and a knowledge of factory production methods, and have time and opportunity to be craftsmen-experimenters. Out of one huge factory come a wealth of individual pieces expressing the temperament of their creators, as well as mass-produced products available to people all over the world. In this issue we present a selection of both.

Kaarina AHO



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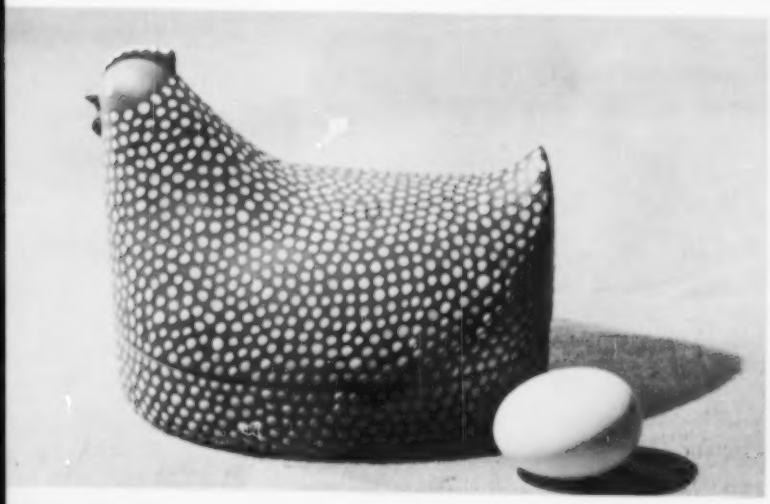

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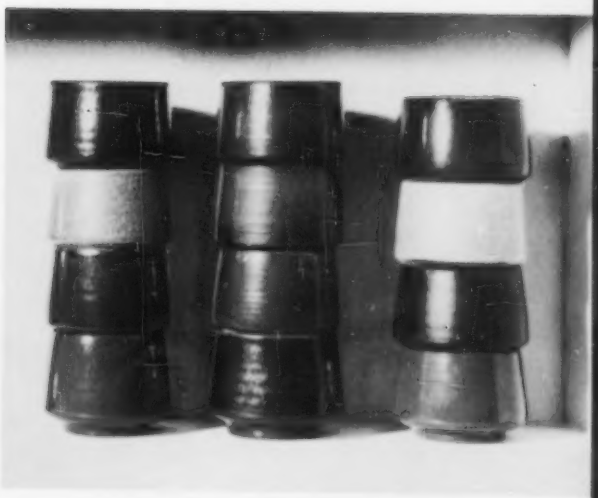
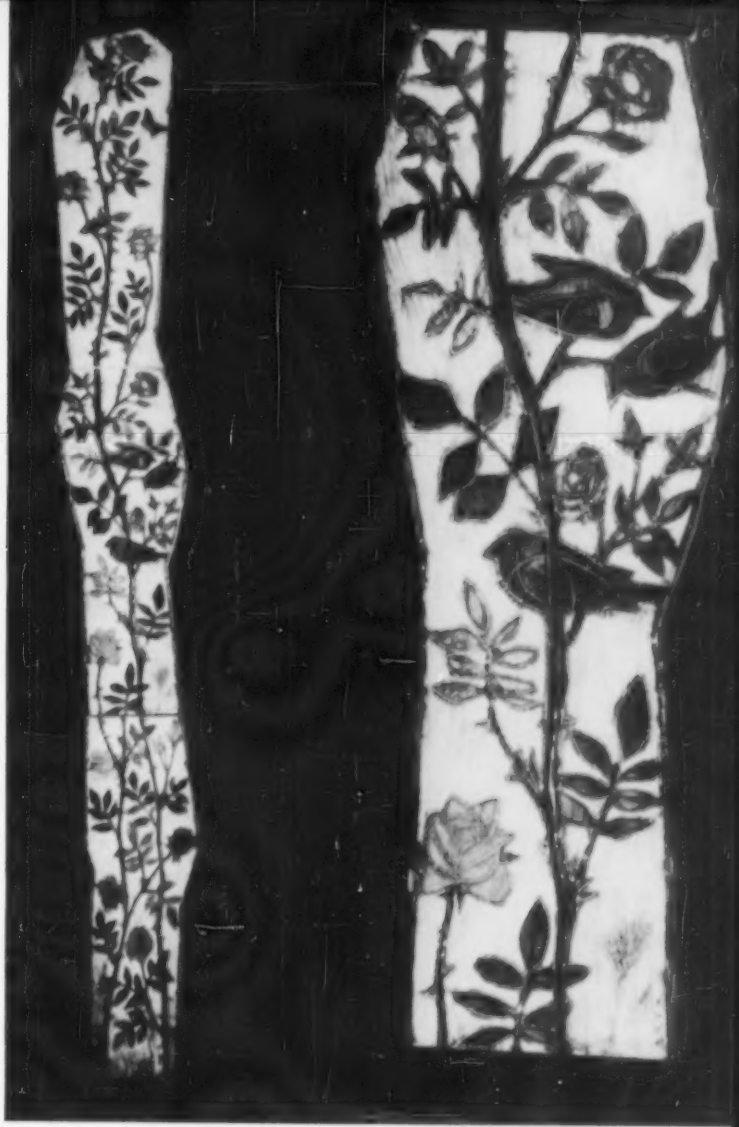


4

Kaarina Aho was born in Helsinki in 1925. She became associated with the Arabia factory in 1946 as designer for mass-produced household items. Her main interest is in low-cost articles of simple shapes with colored glazes. Her work has been exhibited in the United States, Canada, Italy, Brussels, Norway and Sweden. She was awarded the Diplome d'Argent in Milan in 1954.

Rut BRYK

Rut Bryk was born in Stockholm in 1916 and studied in France, Spain, Italy, Switzerland, the United States and England. She has exhibited in many countries, including Sweden, Finland, Norway, Holland, Italy, and the United States, and received the Grand Prix in Milan in 1951, the Diplome d'Honneur in Milan in 1954. She has been associated with the Arabia factory since 1942. Her material is chamotte clay with deeply-toned glaze. She is the wife of Tapio Wirkkala



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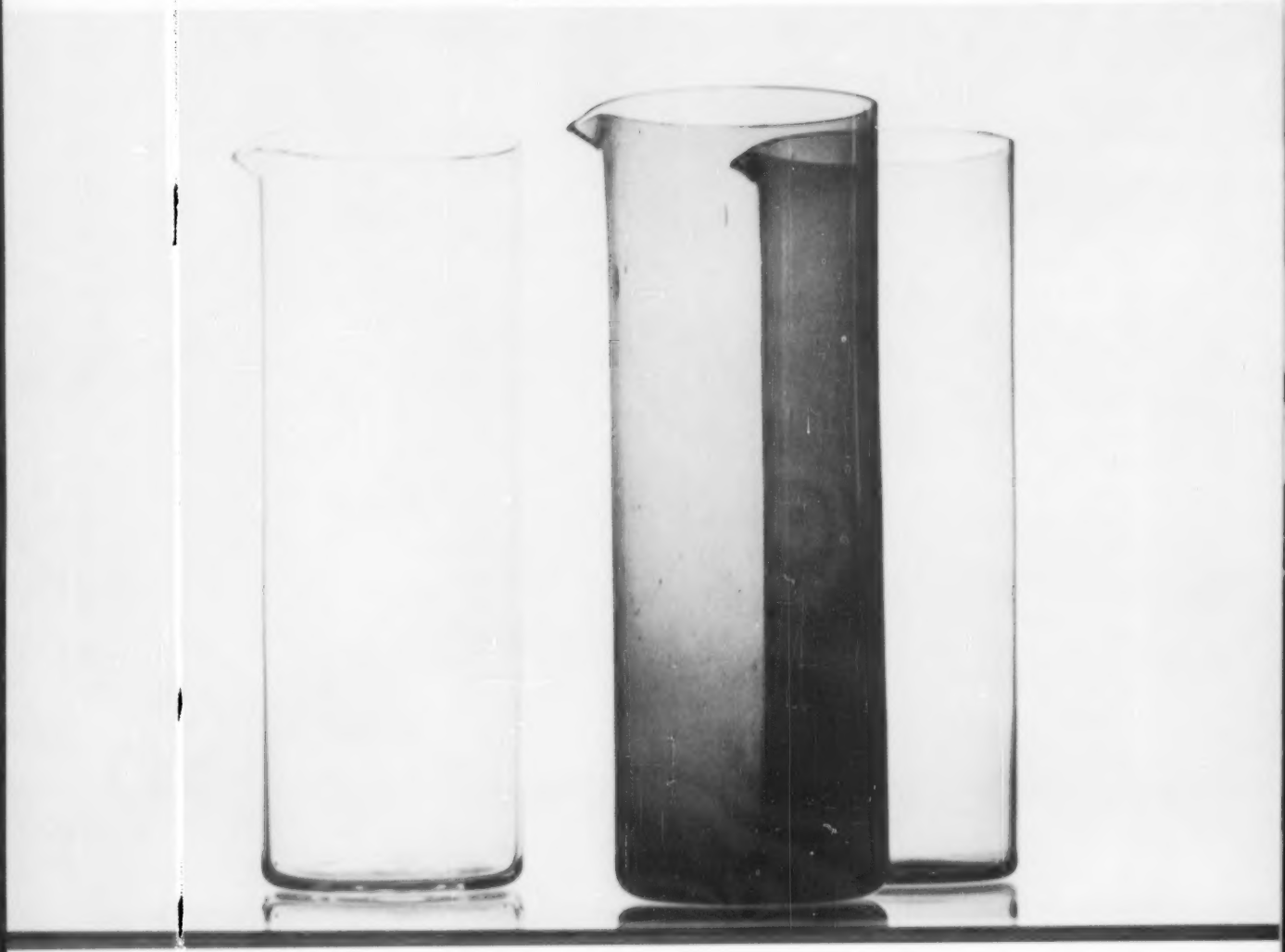
Kaj FRANCK

Kaj Franck was born in 1911 and studied in Finland, Germany, Italy, France and England. He has exhibited his work in Sweden, Norway, Denmark, Great Britain, the United States and Canada. Since 1946 he has been a designer at Arabia and Art Director for the Notsjö glass factory. He has designed furniture, utility ceramics, printed fabrics, glassware and light fittings.



Kaj FRANCK *(continued)*

12

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Saara HOPEA

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Saara Hopea was born in Porvoo in 1925. She has been associated with the Notsjö glass factory since 1952 where she is assistant to Kaj Franck, the art director. Her work has been exhibited in the United States, Canada, Italy, Brussels and Sweden. She was awarded the Diplome d'Argent in Milan in 1954. She designs utility glass as well as art glass.

19

20

21

Friedl KJELLBERG

Friedl Kjellberg was born in Austria in 1905 and has been associated with the Arabia factory since 1924. She has studied in Austria, Germany, Italy, Switzerland and England and has exhibited in Spain, Holland, Italy, France, Sweden, the United States and Canada. She was awarded a gold medal in Brussels and another in the 1955 Triennale at Milan. Her materials are porcelain and stoneware and she uses the difficult Chinese technique of rice grain china. Her hand-thrown heavy bowls and vases in stoneware are usually glazed in oxblood or celadon with light craquele effects.

23

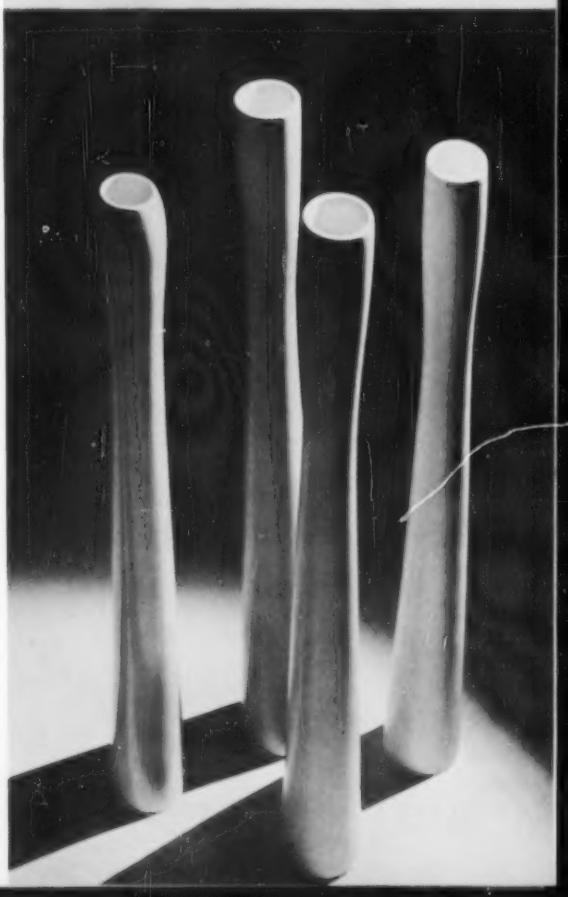
Fransesca and Richard LINDH

22

Toini MUONA

Toini Muona was born in Helsinki in 1904 and has been associated with the Arabia factory since 1931. She studied in Italy, France, Denmark, Holland and Belgium and has exhibited in Spain, Holland, Italy, France, Sweden, England, the United States and Canada. She was awarded three gold medals in Milan, in 1937, 1951 and 1955, and a silver medal in Paris in 1937, and another in Cannes in 1955. Her work appears in many museums throughout Europe. Her pieces are high, graceful vases with rich glaze, some twined and twisted like tree branches, some smooth like the tusks of elephants. Her wall plaques, with motifs of leaves, twigs and fish impressed in the plaque surface, are partly covered by glossy glazes and partly rough of surface.

24



25

Ulla PROCOPE

Ulla Procope was born in Helsinki in 1921 and became associated with the Arabia factory in 1948. Her work has been exhibited in Sweden and Germany. Under the direction of Kaj Franck, she and Kaarina Aho design all models for mass-produced household items.

28

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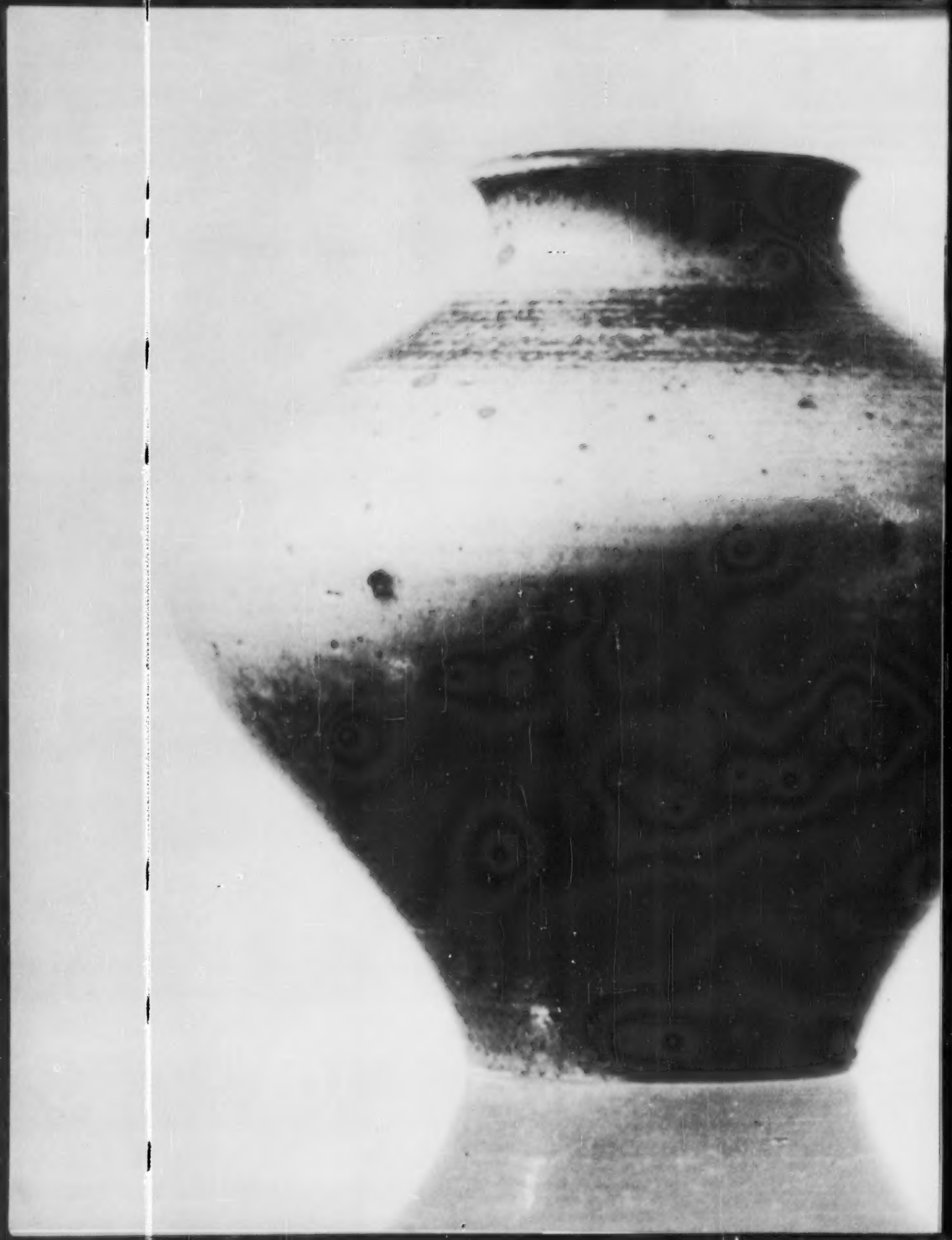
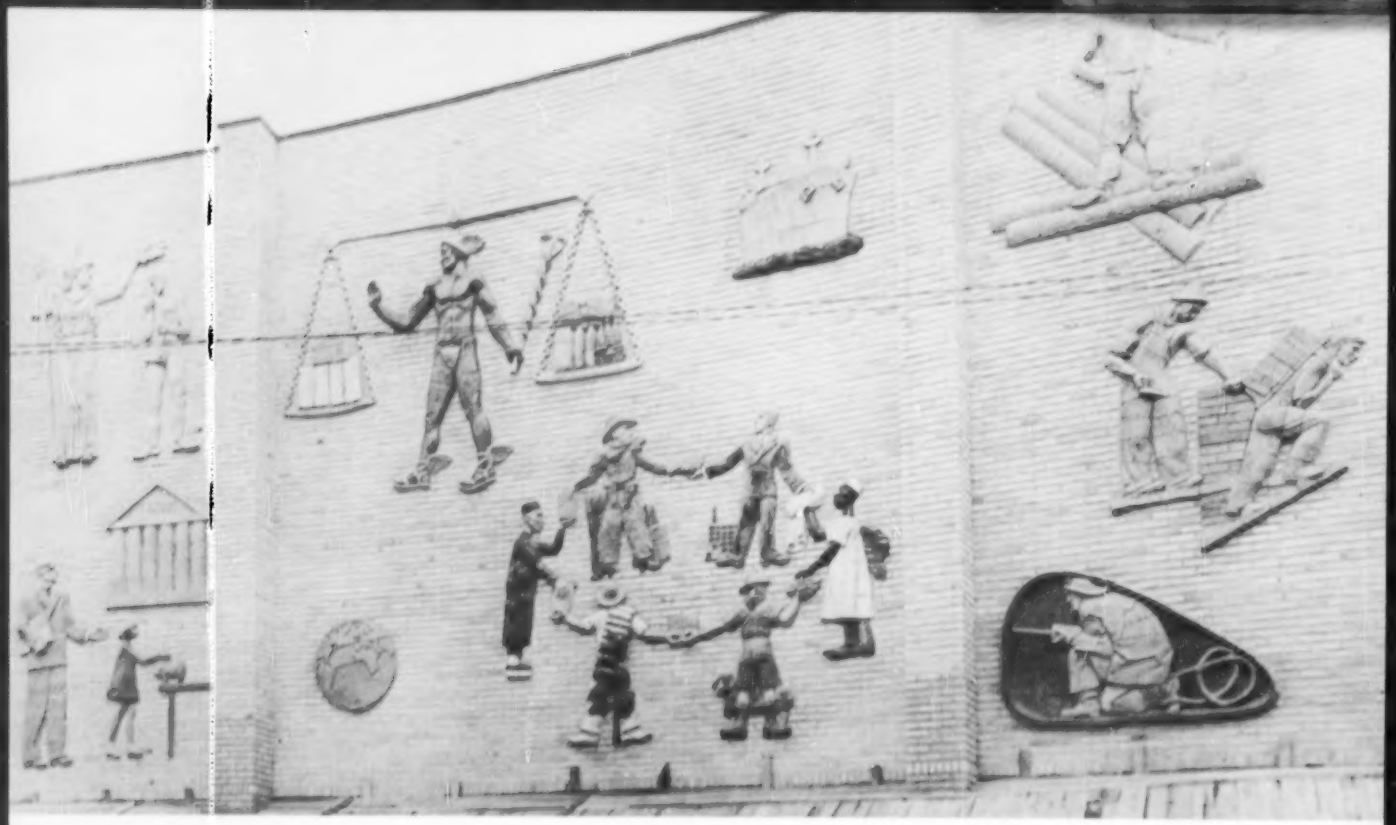


Kyllikki
SALMENHAARA

Kyllikki Salmenhaara was born in Finland in 1915 and has been associated with the Arabia factory since 1946. Her work has been exhibited in Sweden, Finland, Switzerland and England. She received a silver medal in the 1951 Triennale in Milan, and her work is exhibited in many museums throughout Europe. She is an enlightened thrower, considered a master of the potter's wheel.



31

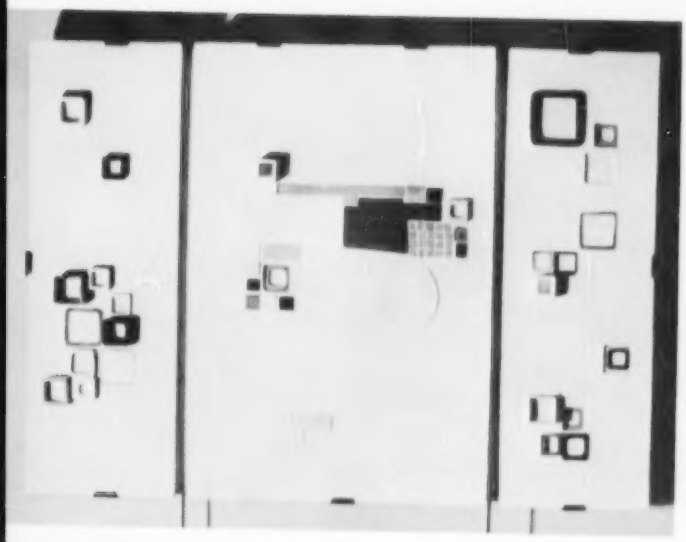
Michael SCHILKIN

Michael Schilkin was born in Leningrad in 1900 and has been associated with the Arabia factory since 1936. He has exhibited his work in many countries, including France, Sweden, Denmark, Italy, Switzerland, the United States and Canada. He was awarded a gold medal at Paris in 1937, the Diplome d'Honneur in Milan and a silver medal in the 1955 Triennale. He is a sculptor and the father of modern monumental reliefs. Many of his works decorate buildings in Sweden and Finland. His material is chamotte. Being a great friend of animals, he takes his motifs from them. He is also noted for his work in the difficult art of glazing.

32

Karl-Heinz SCHULTZ-KÖLN

Karl-Heinz Schultz-Köln was born in Cologne in 1921. He was associated with the Arabia factory until 1953 when he became an independent artist. He has exhibited in Finland and France and received a silver medal in Cannes in 1955. He specializes in wall reliefs with abstract motifs.



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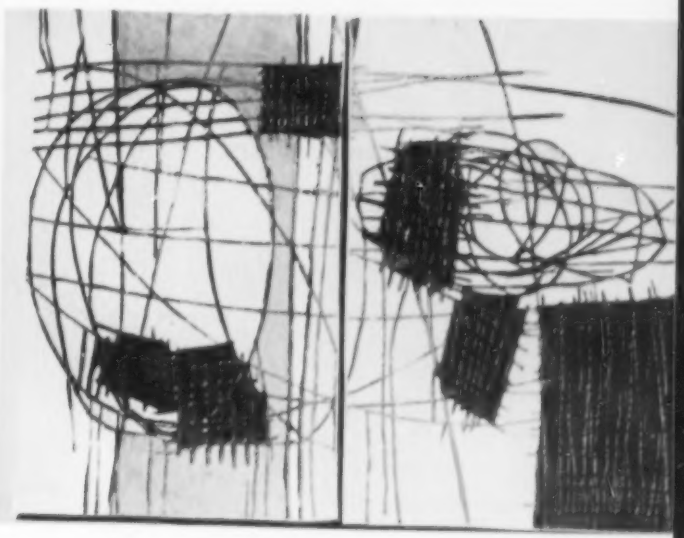


34

Aune SIIMES

Aune Siimes was born in Finland in 1909 and has been associated with the Arabia factory since 1932. She studied in Sweden and France and has exhibited in many countries, including France, Holland, Switzerland, Italy, England, the United States and Canada. She was awarded a gold medal in Milan in 1951 and 1955, and a silver medal in the Paris world exhibition in 1937. Mrs. Siimes specializes in transparent, "eggshell thin" porcelain, which is as light as a feather, pure white or slightly rose-colored.

36

Raija TUUMI

Raija Tuumi was born in Finland in 1923 and has been associated with the Arabia factory since 1950. She has exhibited in Switzerland, Italy, England, the United States, France and Canada. She is a promising young artist who relatively recently has become known as an artist-potter. Her heavy pots and dishes are in chamotte, the effect of which is enhanced by the use of yellow, red or brown iron-oxide glazes.

37

38

Sakari
VAPAAVUORI

Sakari Vapaavuori was born in Finland in 1920 and has been associated with the Arabia factory since 1947. His work has been exhibited in Finland, Sweden, Holland, Italy, France and the United States. Mr. Vapaavuori, who is rather young as an artist in the ceramic line, has broken off from the traditional as to shapes and has made his own way in sculpture. His material is chamotte and he makes of it abstract "non-figurative" sculpture. His pieces are, for the most part, unglazed and weather-proof.

39

40

BOOK REVIEWS

SHOIN ARCHITECTURE IN DETAILED ILLUSTRATIONS. *Harumichi Kitao*. Tokyo, Shokusha Publishing Co., 1956. $12.00.

JAPAN'S NEW ARCHITECTURE. *Shinji Koike*. Tokyo, Shokusha Publishing Co., 1956. $9.00.

FORM AND SPACE OF JAPANESE ARCHITECTURE. *Norman Carver, Jr.* Tokyo, Shokusha Publishing Co., 1956. $12.00.

The architecture of Japan has exerted its subtle influence on the West since communications were established in 1868 and the country opened to the outside world. With interest in Japan renewed following World War II, publications on her architecture have increased to an impressive degree. One can attribute this revival in part to the visitors, scholars and military personnel who have been exposed to its art. The influence of Japanese architecture on Frank Lloyd Wright and other pioneer architects has been well established, but the younger generation is beginning to determine its relevance for their own approach to contemporary problems. Much of the initiative can be attributed to the Japanese architects themselves, who are attempting to reevaluate their heritage after a period of widespread imitation of western architecture.

Within this new wealth of exposition, there is much repetition of material with too many volumes relying exclusively on recognized masterpieces. The difficulty seems to lie in attempting to telescope in one small volume centuries of artistic achievement. Three new publications offer varying approaches to the subject.

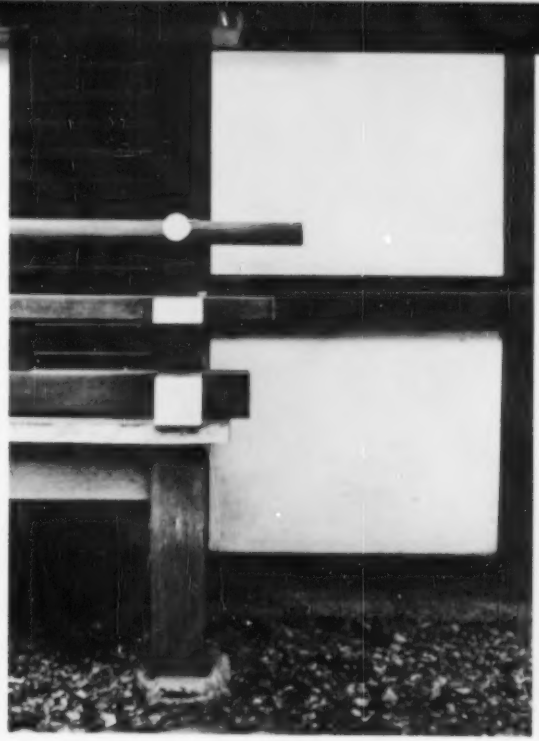
Shoin Architecture in Detailed Illustrations explores rather carefully the development of this style of building. To illustrate its evolution the author, Harumichi Kitao, has selected thirty-seven buildings dating from 1400 to 1780. He discusses basic plan types and presents individual buildings with detailed drawings and photographs, and a brief summary of its history and special qualities. With the generous amount of detailed information included, the book is a valuable reference to complement a more general discussion of the style.

Shoin architecture, named for the main room containing the shoin or desk, developed from the houses of the samurai. With the rise in power of this warrior class, their houses were influenced by the Shinden style of the more elegant aristocratic residences of the late Heian period (898-1185), shinden being the reception room around which semi-detached buildings were organized. The two traditions were gradually assimilated, as can be seen in the Ninomaru of Nijo Castle, built in 1603.

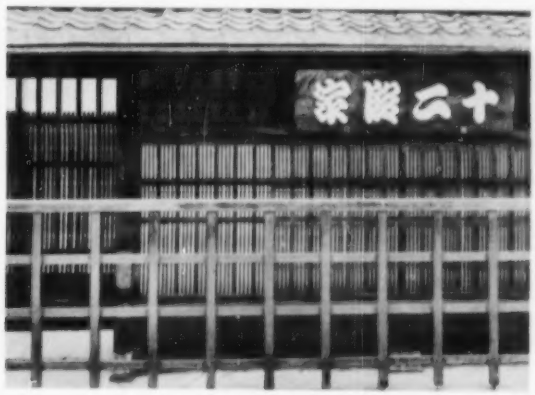
Visitors to the Japanese Exhibition House, installed in the garden of the Museum of Modern Art, had an opportunity to study a characteristic Shoin building. This style was selected because of its particular relevance for our own time. With the inclusion of a thoughtfully executed garden, one could gain some concept of the close relationship with nature that has dominated Japanese architecture. The flexibility permitted by post and lintel construction and expressive use of structure have become important considerations in our own approach to building. We have developed parallel forms, many coming more directly from our own technology, but the serene beauty of this architecture remains a source of inspiration for the western mind. For the Japanese architect the impact of our technology has created greater problems.

Probably nowhere is the struggle of Japanese cultural and economic life more evident than in the architecture of this century. With the development of the Meiji industrial revolution, factories and public buildings represented a wholesale importation of eclectic western styles, and often architects of the West to execute them, while the Japanese home retained its traditional organization. Gradually the younger generation began to feel the impact of the modern movement and many left to study with Gropius at the Bauhaus, with Le Corbusier in France and other architects in Europe and the United States. The results of these efforts were no less eclectic than the earlier conventional western buildings.

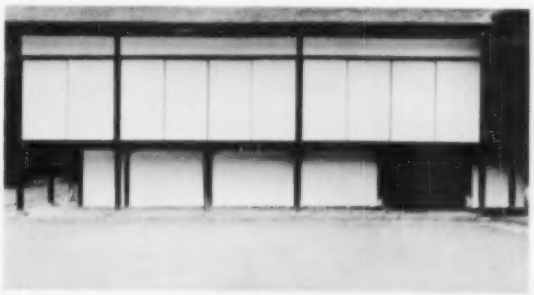
With the rise of Japanese nationalism in the years preceding the war and the fanatic peak reached during it, extreme psychological pressures were exerted on the architects to produce a native Japanese style. For many it meant a return to earlier forms and motifs. The more determined modern architects rejected this approach and attempted to find in their own traditional architecture elements linking it with the modern movement. The use of post and lintel construction for large-scale industrial projects often proved too restrictive a limitation, but with the end of the war the architects began to enjoy greater freedom of expression. The struggle continues and will continue until Japanese society has resolved the impact of industrialization and western ideas.



In *Contemporary Architecture of Japan*, published in 1953, Prof. Shinji Koike attempted a survey of significant modern work completed in the preceding twenty-five years. He has now published a sequel, *Japan's New Architecture*, in collaboration with architect Ryuichi Hamaguchi. It may seem surprising to find a fresh publication after so short an interval, but not in view of postwar requirements in housing and industrial building. Many of the contemporary buildings, published in the earlier volume, were brutal in form and detail, while others relied too heavily on specific American and European predecessors. In this recent publication, there are encouraging signs of progress.



Photographs from FORM AND SPACE OF JAPANESE ARCHITECTURE, *Norman F. Carver, Jr.*



The Hiroshima Children's Library is a handsome and imaginative structure using a shell construction which radiates from the center like a tree, sheltering and encircling the space below for children's reading rooms. The architect, Kenzo Tange, has also developed an original concept in the Hara Printing Factory, executed in collaboration with Takashi Asada. Trusses 295 feet in length have two rows of supports running through the center of the rectangular plan and cantilever, like giant wings, to the outer walls providing unobstructed space below. With such evidences of skill and imagination in their current approach to design, one can expect Japan's architects to bring to their efforts a greater measure of the sensitivity so evident in the work of the past.

Norman Carver, Jr. offers neither a general survey of Japanese architecture nor a meticulously detailed study. He has attempted in his *Form and Space of Japanese Architecture* to convey the spirit, "to define the general organization of Japanese architectural design and its implications for modern architecture." An architect himself, Carver became interested in his subject while with the occupation forces and returned on a Fulbright grant from 1953 to 1955 to complete his study. He has produced a handsome picture book which can be enjoyed for its fine photography, as well as what it reveals of traditional Japanese architecture. His divisions of photographs into the two categories of form and space seem somewhat arbitrary but do not detract from the poetic content of the book. With the photographs is a minimal text, introducing each section and supplying suggestive comments, a few of which are somewhat misleading in their implications for modern architecture.

There is a danger in attributing to Japanese architecture functional qualities and clarity of structure which are outside its own esthetic. It is true that the architecture does to a degree express the structure, but it is often an illusion of clarity. The traditional Japanese architect did not hesitate to alter the logic of the building to intensify or enhance one's experience of it.

One can agree with the author's comment on the magnificent Katsura Palace, that its importance for our chaotic times may well be "to awaken the modern mind to the intensive and extensive possibilities of an architectural environment." But it is an unreal world represented here, or perhaps more accurately, a world of the rapidly receding past. New forms are evolving and must be found, as the Japanese have discovered for themselves.

Anna C. Bliss

Kaarina AHO	1	Faience cutting board
	2	Spice set with teak tray
	3	Egg receptacle, dark stoneware, turquoise, colored spots
	4	Handthrown cups
Rut BRYK	5	Ceramic plaque
	6	Ceramic decoration
Kaj FRANCK	7	Vases in various colors
	8	Faience utility ware
	9	Pressed glass plates
	10	Faience utility ware
	11	Pitchers in various colors
	12	Handthrown jug, salt and pepper shakers
	13	Bowls and spoon with wooden handle
	14	Boxes for cupboard and table use, faience
	15	Spice set of clear glass with teak tray
Saara HOPEA	16	Blued steel box with crystal cover
	17	Wine glasses
	18	Wine glasses
	19	Wine glasses
Friedl KJELLBERG	20	Rice porcelain cup and saucer
	21	Porcelain vases and dishes
Francesca LINDH	22	Jugs
Richard LINDH	23	Ovenware
Toini MUONA	24	Porcelain vase and bowl
	25	Porcelain vases
Ulla PROCOPE	26	Handthrown bowl
	27	Faience mug
	28	Marmalade box with wickerwork handle
Kyllikki SALMENHAARA	29	Stone vases
	30	Bowl
Michael SCHILKIN	31	Relief on wall of the Finnish Commercial High School
	32	Stoneware vase
Karl-Heinz SCHULTZ-KÖLN	33	Decoration design
	34	Decoration design
Aune SIIMES	35	Porcelain bowls
	36	Porcelain vases and bowl
Raija TUUMI	37	Stoneware bowls
	38	Stoneware tray and bowls
Sakari VAPAAVUORI	39	Sculpture in Chamotte
	40	Sculpture in Chamotte

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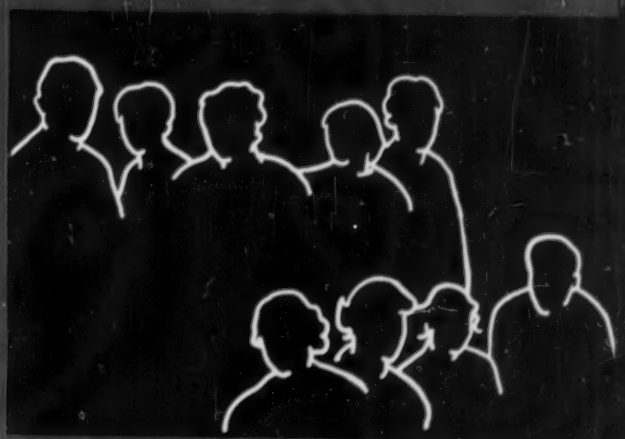
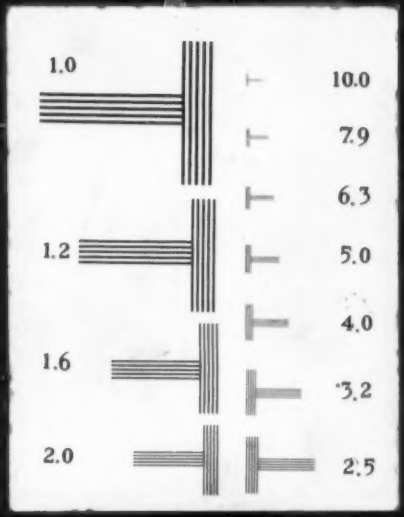


Anne Simes
Ruth Thorn
Sven Vegerum

RESOLUTION CHART



100 MILLIMETERS

INSTRUCTIONS Resolution is expressed in terms of the lines per millimeter recorded by a particular film under specified conditions. Numerals in chart indicate the number of lines per millimeter in adjacent "T-shaped" groupings.

In microfilming, it is necessary to determine the reduction ratio and multiply the number of lines in the chart by this value to find the number of lines recorded by the film. As an aid in determining the reduction ratio, the line above is 100 millimeters in length. Measuring this line in the film image and dividing the length into 100 gives the reduction ratio. Example: the line is 20 mm. long in the film image, and $100/20 = 5$.

Examine "T-shaped" line groupings in the film with microscope, and note the number adjacent to finest lines recorded sharply and distinctly. Multiply this number by the reduction factor to obtain resolving power in lines per millimeter. Example: 7.9 group of lines is clearly recorded while lines in the 10.0 group are not distinctly separated. Reduction ratio is 5, and $7.9 \times 5 = 39.5$ lines per millimeter recorded satisfactorily. $10.0 \times 5 = 50$ lines per millimeter which are not recorded satisfactorily. Under the particular conditions, maximum resolution is between 39.5 and 50 lines per millimeter.

Resolution, as measured on the film, is a test of the entire photographic system, including lens, exposure, processing, and other factors. These rarely utilize maximum resolution of the film. Vibrations during exposure, lack of critical focus, and exposures yielding very dense negatives are to be avoided.